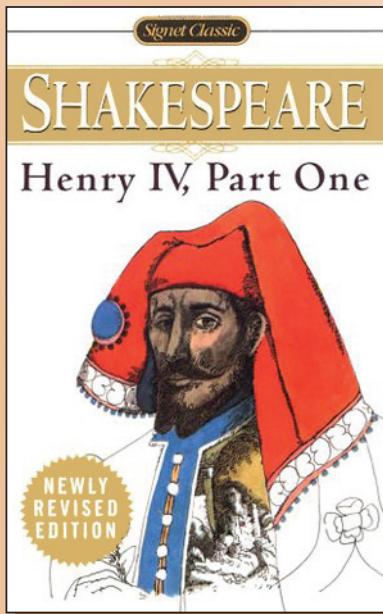
A TEACHER'S GUIDE
TO THE SIGNET CLASSICS EDITION OF

WILLIAM SHAKESPEARE'S

HENRY IV PART I

By GARY ETTARI, University of North Carolina

SERIES EDITORS:

JAMES E. McGLINN, UNIVERSITY OF NORTH CAROLINA
and
W. GEIGER ELLIS, Ed.D., UNIVERSITY OF GEORGIA, EMERITUS

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GENERAL INTRODUCTION

The first part of *Henry IV* was entered in the Stationer's Register in 1598 and was probably written and first performed sometime in 1596 – 97. Shakespeare explores several major themes in this play: the role of honor in both private and public life, the question of what makes a good leader, and the difficult choices a young man faces when circumstances compel him to mature faster than he would like to. Most of the play's scenes and characters revolve around one or more of these themes. The young Prince Hal, for example, earns his father's ire by spending too much time at the beginning of the play with the irrepressible John Falstaff, a mischief-making thief and rabble-rouser. Much of Prince Hal's dilemma has to do with the conflict between his own desires to carouse and revel in his prime of youth and the greater social/political responsibilities that fall on him as the future king of England.

The dilemma facing Prince Hal also informs the questions Shakespeare raises regarding what qualities a people ought to most desire in their leader. Hal's foil Harry Percy, known as "Hotspur," offers a contrast in style to both King Henry IV and Prince Hal. As his nickname implies, he is fiery, quick to act, and very direct, almost arrogant, in his actions and his manner of speaking. Shakespeare in fact made him some twenty-two years younger than his actual age would have been in order that he would serve as a more effective foil to the young Prince Hal. Some critics have noted that, compared to Hotspur, Prince Hal and his father seem more Machiavellian, more sophisticated and subtle as leaders. Shakespeare's characterization of the leaders of the play's various factions has thus been read as his commentary on the most effective ways to govern a country.

Henry IV is a play that is best suited for students who have previously encountered Shakespeare. For some students, because it does contain a good deal of longer political speeches, it can seem a bit ponderous when compared to the crackling dialogue and fast and furious action of, for instance, *Romeo and Juliet*. However, the themes of the this play, particularly the dilemmas faced by young Prince Hal, have a great deal of resonance for students, most of whom, like Hal, struggle with issues regarding personal identity, the yoke of parental authority, and the general question of where and how they will make their way in the world. Falstaff, too, is one of Shakespeare's most engaging characters and is always good for a laugh. In the pages that follow are a scene-by-scene synopsis of the play, as well as suggested teaching activities to help students get the most out of this fascinating play. There are also links to important Shakespeare websites and a bibliography of articles that will aid in teaching this play.

MAIN CHARACTERS

King Henry the Fourth of England—Father of both Henry, Prince of Wales, known as Prince Hal, and Prince John of Lancaster. Murdered Richard II and took the throne of England (chronicled in *Richard II*, the first play in the Henriad).

Henry, Prince of Wales—Son of King Henry IV, also known as "Harry" or "Hal," friend and confidant of Falstaff.

Sir John Falstaff—thief, con man and drunkard. Consorts with various figures of the underworld and enjoys the friendship and sometime protection of Prince Hal.

Sir Harry Percy—Known as "Hotspur." Foil to and rival of Prince Hal. Rash, bold, and a man of action.

Sir Walter Blunt—Loyal to King Henry IV and Hal, fights in the final battle disguised as King Henry.

Earl of Northumberland—Hotspur's father and a leader of the rebels against Henry.

SYNOPSIS

ACT 1, SCENE 1

The play opens in London, at the palace of King Henry IV. Henry is preparing to lead a crusade to the Holy Land (something he promised to do at the end of *Richard II* in order to assuage the guilt he felt at his participation in Richard's murder). Those plans are put on hold, however, when the Earl

of Westmorland brings news that Mortimer, the Earl of March and Henry's ally, was taken prisoner by Glendower, the Welshman, who also happened to kill one thousand of Mortimer's soldiers. It is at the end of this scene that we first hear of Hotspur, and King Henry himself compares his own son Hal unfavorably with Hotspur.

ACT 1, SCENE 2

This scene also takes place in London, in Prince Hal's lodgings. Falstaff and Hal exchange both greetings and friendly insults, showing that Hal can give as good as he gets and that he has a familiarity with the London underworld. Prince Hal is persuaded by both Falstaff and Ned Poins, one of Falstaff's partners in crime, to take part in a robbery. After Falstaff exits, Poins convinces Hal to participate in a joke Poins is playing on Falstaff. After Falstaff and his other accomplices commit the robbery, Poins and Hal will rob them in turn, thus having a jest at Falstaff's expense. Hal agrees to the jest, but at the end of the scene, we see that Hal already feels the burden of his future responsibilities in a speech that hints that consorting with thieves and ne'er-do-wells is part of a larger scheme he is hatching to make himself look more kingly.

ACT 1, SCENE 3

The action in this scene takes place at Windsor Castle, in the council chamber, and it is essentially a meeting between King Henry and his faction and Hotspur and his faction, including Hotspur's father, the Earl of Northumberland. King Henry accuses Hotspur of not turning over the Scottish prisoners he took at his recent engagement with the Scottish rebels in Northumberland. Hotspur makes his excuses, denying that he refused to turn over the prisoners in a now famous speech, describing a foppish nobleman, obviously sent by King Henry. King Henry leaves the room, frustrated by Hotspur and implying that Mortimer, Hotspur's brother-in-law, is a traitor who gave up his own men to the slaughter. After King Henry leaves, Hotspur takes offense at Henry's implication that Mortimer is a traitor and refuses to turn over to Henry the prisoners he took. Hotspur, Northumberland, and Worcester begin to plot against Henry in an attempt to overthrow him.

ACT 2, SCENE 1

Set in a Rochester inn-yard, the chief purpose of this short scene is to introduce Gadshill, the thief. There is a great deal of coarse humor as Gadshill jokes with the stable's hostlers and the scene closes with Gadshill riding off on his horse to join Falstaff in a night of thieving.

ACT 2, SCENE 2

Falstaff, Poins and their men, including Prince Hal, are near Gad's Hill, where they plan to rob rich travelers. Just before Falstaff orders his men to confront their intended victims, Poins and Prince Hal fade away into the underbrush and don disguises. After Falstaff and his men have relieved their victims of their money and are dividing the booty, Poins and Prince Hal show up in disguise and chase the robbers, including Falstaff, away, taking the money for themselves.

ACT 2, SCENE 3

Hotspur, at his home in Northumberland, enters reading a letter, and the comments he interjects between reading sections of the letter aloud let the audience know of his plans to gather allies and plan an attack on Henry's forces. At this point Hotspur's allies include Mortimer, Glendower, the Archbishop of York, and the Douglas clan. Hotspur gloats at his plans and his wife Kate enters, wanting to know why he has been so distracted and why he has been apart from her so much of late. Hotspur and Kate banter back and forth, demonstrating a genuine affection for each other, but also demonstrating the fact that, ultimately, Hotspur prefers action and intrigue to domesticity and that he also realizes the personal and political risks he is taking, because he refuses to tell his wife his business.

ACT 2, SCENE 4

At a tavern in Eastcheap, Prince Hal and Poins ask Falstaff about the robbery the night before. Falstaff spins a tale in which he ended up fighting off over a dozen ambushers, but was eventually forced to flee. Prince Hal calls his bluff, explains to Falstaff that he knows what really happened because he was one of the two who robbed Falstaff, and Falstaff immediately changes his story, claiming he knew it was Hal all the time and that the reason he didn't defend himself was that he respected Hal's position as heir to the crown. Hal and Falstaff also have a mock dialogue, with Falstaff playing the part of King Henry and chastising Hal for his poor choice of company. The scene ends with the Sheriff entering

the tavern, searching for Falstaff. Prince Hal covers for his portly friend, who is found sleeping behind a curtain at the end of the scene, a bar bill in his pocket that Prince Hal agrees to pay.

ACT 3, SCENE 1

There is a meeting in Wales among all of the conspirators, including Mortimer, Glendower, Hotspur, and Worcester. Glendower, thought by many to be a sorcerer, proclaims his power over spirits, to which claims Hotspur replies with skepticism, illustrating further his more practical nature. The conspirators are essentially in Wales to strategize and to draw up a formal agreement that divides England into three equal segments, to be ruled by Hotspur, Mortimer, and Glendower. Hotspur takes exception to the fact that his third appears on the map to be smaller than the other conspirators' territory. The group eventually agrees upon the division of the territory, and the scene concludes with Mortimer's wife singing a Welsh song and the conspirators taking leave of their wives and preparing to leave in order to do battle with Henry's forces.

ACT 3, SCENE 2

At the palace in London, King Henry berates Hal for his conduct and his choice of companions. Because of his behavior, Hal has lost both his reputation and his place at counsel, which his brother has taken. The king advises Hal about how to be an effective leader in order to help him become more aware of his political responsibilities. Hal answers his father's censure and advice with a promise to fulfill his kingly destiny. In that speech Hal also lets his father and the audience know that the chief means by which he will do this is defeating Hotspur, claiming that "I will redeem all this on Percy's head." (132)

ACT 3, SCENE 3

Back at the Eastcheap tavern, Dame Partlet, the inn's hostess, harangues Falstaff regarding the money he owes her for some shirts she made for him. Falstaff makes the excuse that the shirts were of poor quality and that he should not have to pay for them. Into the middle of this argument walks Prince Hal, just arrived from the castle. Falstaff questions him anxiously regarding the outcome of the inquiry into the robbery, and Hal reassures Falstaff that he has nothing to fear since Hal has paid back the sum taken from the travelers. The scene ends with Hal instructing Falstaff to meet him at Temple Hall in order that Hal may give him money and orders as far as enlisting and outfitting soldiers to fight against Hotspur's advancing army.

ACT 4, SCENE 1

At the rebel camp near Shrewsbury, the rebels receive troubling news. A messenger brings word to Hotspur, Worcester, and Douglas that Hotspur's father, Northumberland, is gravely ill to the point of being bed-ridden. Worcester expresses concern at Northumberland's absence, but Hotspur, as one might expect, makes the point that the success of their enterprise will be that much more esteemed when it is accomplished without Northumberland. Further bad news arrives in the person of Vernon, Hotspur's cousin. He has heard that Glendower cannot amass his forces for another fortnight, meaning that his troops will not reach the field of battle in time. Near the end of this scene, Vernon also describes Prince Hal on horseback, claiming that he rose from the ground "like a feathered Mercury," implying that Hal is no longer the immature, foolish young prince, but is coming into his own as a warrior.

ACT 4, SCENE 2

On a country lane in Shrewsbury, Falstaff muses on what a poor group of soldiers he has raised for Hal's army. At the end of his speech concerning how ragged the conscripts are, Hal and Westmoreland come on stage and also comment on how beggarly the soldiers look. Falstaff makes the point that, since soldiers are essentially cannon fodder, this lot will do as well as any others. Before they depart, Hal and Westmoreland tell Falstaff to make haste since Percy's army is already in the field and King Henry is ready to do battle.

ACT 4, SCENE 3

At the rebel camp, Hotspur expresses his wish to attack Henry's forces that very night but is persuaded by Vernon to wait so that the cavalry's horses are better rested. Sir Walter Blunt, from King Henry's side, appears for a parley and offers the rebels the king's full pardon and forgiveness if they agree to lay down their arms and return home. Hotspur lays out his grievances against King

Henry, accusing him of breaking promises, of being drunk with power, and of dismissing Hotspur's father from council. Hotspur also makes the point that the line of royal succession from Richard II to King Henry is "Too indirect for long continuance" (105).

ACT 4, SCENE 4

At the archbishop's palace in York, the archbishop hands over a message to Sir Michael and directs him to deliver it immediately to Hotspur. The archbishop expresses doubt about Hotspur's enterprise, noting that Henry's army is larger and contains men of great skill and reputation. We also learn from this conversation that Mortimer is not with Hotspur's army.

ACT 5, SCENE 1

Worcester appears at Henry's camp both to explain why he sided with the rebels and to let Henry know that he is no longer enthusiastic about being a part of the rebellion. Henry listens to Worcester and both he and Hal ask Worcester to send their compliments and their offer for peace to Hotspur, even while Hal offers to fight Hotspur in single combat in order to spare the lives of the soldiers of both armies. The scene closes with Hal and Falstaff discussing the battle. Falstaff remains on stage alone and questions the role of honor in political and military life. With his typical pragmatism, Falstaff dismisses honor as a mere construct that leads to the unnecessary death of good men.

ACT 5, SCENE 2

At the rebel camp, Worcester and Vernon return, but before they meet with Hotspur, they decide not to tell him of Henry's offer of mercy because Worcester believes that, while Hotspur may be forgiven, the older, more seasoned rebels, himself included, would always live in fear of Henry's reprisal. Worcester instead warns Hotspur that the king is on the march and plans to meet him on the field of battle presently. Vernon relates to Hotspur the challenge of Prince Hal, noting that Hal seems to have matured rapidly into a worthy young soldier. Hotspur embraces Vernon, Worcester, and Douglas and bids them all to do their best as they depart for the battlefield.

ACT 5, SCENE 3

In the field of battle at Shrewsbury, Sir Walter Blunt, disguised as the king, meets Douglas in a pitched battle. They fight, and Douglas kills Blunt and then proceeds to tell Hotpsur that he's killed the king. Hotspur reveals Blunt's true identity to Douglas, informing him that Henry has called for a number of his knights to be disguised as the king so as to confuse the enemy. Later in the scene, Falstaff comes onstage and comments wryly on Blunt's dead body, after which Prince Hal joins him and asks for a sword in order that he might fight Hotspur.

ACT 5, SCENE 4

Still on the battlefield at Shrewsbury, the scene opens with Henry telling Hal to withdraw from the field to have his wounds treated. The king is concerned that Hal's loss of blood has weakened him to the point that he can no longer fight effectively. Hal refuses to withdraw while there is still fighting to be done, and shortly after, Douglas enters, sees Henry, whom he thinks is another imposter, and challenges him. Henry agrees, telling Douglas he is "The king himself" (28) and they fight. Henry, getting the worst of the fight, is rescued by Hal, who comes back and fights Douglas. Douglas flees and Henry says to Hal "Thou hast redeemed thy lost opinion" (47). Just after Henry reconciles fully with Hal, Hotspur enters and he and Hal fight, with Hotspur receiving a fatal wound. Hal expresses regret at killing Hotspur, then sees Falstaff lying on the ground. Thinking he is dead, Hal bids him farewell and exits. Falstaff, who was merely pretending to be dead, gets up, regards Hotspur's body, and decides to claim that *he* killed Hotspur, not Prince Hal. Hal and his brother John return and see Falstaff alive, carrying Hotspur's body. The trumpet sounds, calling for all of Henry's soldiers to gather after the battle.

ACT 5, SCENE 5

In the play's final scene, Henry condemns both Worcester and Vernon to their deaths, and puts into Hal's hands the fate of the captured Douglas. Hal frees Douglas without a demand of ransom, because he claims Douglas demonstrated exceptional valor on the battlefield. The play ends with Henry ordering John and Westmoreland to York, to fight Northumberland, while he and Hal will depart for Wales to engage Glendower and the Earl of March. Henry concludes the scene by stating that there are more battles to be fought before true peace can be achieved.

TEACHING *HENRY IV PART ONE*

PRE-READING ACTIVITIES

The suggestions below are designed to help students become familiar with both the text of the play and Shakespeare's language in general, in order that their experience reading the play will be as full and rich as possible.

A. BACKGROUND

Because *Henry IV Part I* is the second play in the Henriad series, and because it refers to events that occurred in *Richard II*, it is generally helpful when teaching this play to at least familiarize students with the events that occurred at the end of *Richard II*.

- Have students read selected parts of *Richard II*, notably scenes 1, 4, 5, and 6 of Act 5 and have them compare the results of Henry's actions, especially his plans, the murder of Richard and Henry's response to it, and compare it with the accusations Hotspur makes Henry in 4. 3.
- Some questions to ask students during this exercise are:

1. Does Hotspur have a point?
2. Do King Henry's past actions indicate untrustworthiness?
3. Are the rebels perhaps more justified in their actions than we may have assumed?
4. What is Shakespeare attempting to tell us about the nature of politics and power?
5. Is any "side" more trustworthy than the other?

B. LANGUAGE AND SHAKESPEARE

Students often approach Shakespeare with both reverence and fear. These activities may help students understand how and why Shakespeare creates the rhetorical effects he does with language.

- Before reading the play, have students read one of Shakespeare's more accessible sonnets, such as number 18 ("Shall I compare thee to a summer's day?").
- Have them write a prose summary of the poem and describe the emotional state of the speaker using three specific adjectives.
- Have them share some of their summaries aloud, then ask them to compare their summaries with the sonnet itself and ask them the following questions:

1. How does your summary differ in both form and content from the original sonnet?
2. Does your summary seem less "poetic"? Why and how?
3. What is lost or gained by "translating" the poem the way you have done it?

- As a further extension of the notion of analysis, ask them to reflect upon the adjectives they used to describe the speaker in the sonnet.

1. Why did they choose those specific words?
2. What was it about the poem's language that made them think of those adjectives?

C. THEME-RELATED TRUE/FALSE QUESTIONS

Ask students to answer each of these questions and then gather into groups to discuss their responses. A post-reading activity is to have students re-visit their answers after they finish reading the play to see if their experience with the play has altered their perspective.

1. It is better to avoid going to war than to fight and kill for your country.
2. We should trust our leaders to do what is right for the country's greater good.
3. It is always better to abide by social codes of behavior *(e.g. honor and chivalry)* than to reject them.
4. Every society occasionally requires war and revolt in order to grow and become stronger.
5. Children should always respect and obey their parents.
6. A good leader is bold and fearless, always ready to use whatever military means are at his

disposal in order to accomplish his objectives.

7. A good leader is sober and thoughtful, willing to compromise his own views in order to respect the views of others so that peace can be maintained.
8. People with a great deal of political power are generally good, honest people, concerned about the welfare of those they serve.
9. Gender makes a difference when it comes to effective leadership.
10. It is acceptable to keep secrets from one's closest family members (spouse/parent/sibling).

D. SHAKESPEARE'S LIFE AND WORLD

Becoming familiar with Shakespeare's life and times enhances readers' understanding of his plays. These activities can help students learn about Shakespeare and his world:

- Research Shakespeare's life on the web and compile a two-page biography of the information they glean. Useful websites include the first biography of Shakespeare, written in 1709 by Nicholas Rowe (http://shakespeare.palomar.edu/rowe.htm), the Shakespeare's Life and Times page (http://ise.uvic.ca/Library/SLT/intro/introsubj.html), and The Shakespeare Resource Center's website (http://www.bardweb.net).
- Consult the "Shakespeare's Life and World" section of the Bibliography at the back of this guide. Then reflect upon Shakespeare's cultural milieu.
  1. What did it mean to be an Elizabethan Londoner?
  2. What was daily life like for an Elizabethan?
  3. How might Shakespeare's environment have influenced his views of human nature? Of the political realm?
- Compare Elizabethan England with our own culture/country by answering the following questions. Use the section of the Bibliography mentioned in the activity above. What were the driving forces in an Elizabethan's life vs. our own lives? What does this reveal about the differences between our contemporary culture and Elizabethan England?

  To explore significant aspects of our own culture, reflect on these questions:
  1. What aspects of life, as an average citizen, are you concerned with the most?
  2. Of what does your routine consist (job/school, free time, social activities)?
  3. What current social or political issues are you concerned about (war, the economy, elections)?
  4. How do political leaders affect your life?
  5. How much do your religious beliefs influence/affect your behavior and your worldview?
  6. What does the word/concept of "family" mean to you?
  7. How might you define what it means to be human?
  8. What is your concept of the law or justice? What are laws for?
  9. How does Nature affect you? What are your feelings about Nature?
- Build a miniature model of the globe theater. A useful online resource for this is: http://william-shakespeare.info/william-shakespeare-globe-theatre.htm, which includes illustrations of both the old and new Globe theaters. *The Riverside Shakespeare* also has an excellent color reproduction of the Globe (plate 32, between pp. 1898 and 1899). After constructing the model, reflect on the limitations and possibilities of performing in such a place. How would actors enter and leave? What are the practical disadvantages of having no artificial lighting? How might Shakespeare or the actors have indicated it was dark? How might the shape of the stage affect how a battle scene is staged?

E. HISTORY

- Using the Official British Royal Site, construct a biography of Henry V. While reading the play, compare the biography you wrote with the character of Prince Hal. What differences are there?
- Using the Battle of Shrewsbury website to reconstruct the battle as it happened historically, compare this version with how Shakespeare presents the battle in Act 5.
- Examine the history of the house of Lancaster prior to the play's opening. What political events/

people play prominent roles in the history of the Lancasterian line? Who were the major players and how did events conspire to bring about the reigns of Henry IV, V and VI?

F. PROBLEMATIC SITUATIONS

Confront students with a contemporary problem exemplifying one of the play's themes. Divide students into groups and have them discuss and create solutions to the problem and report their solutions to the class. Examples of scenarios are:

1. Iran refuses to halt its nuclear weapon development program and defies the United States, claiming that it has the right to develop whatever programs it wishes. As President of the United States, how would you deal with this stance?
2. You are the parent of a rebellious teenager who consistently embarrasses you with his/her behavior and choice of friends. What methods would you use to convince/persuade them to change their behavior?
3. You are a prominent religious leader, and you are concerned about the fact that traditional moral codes no longer seem to be embraced by a majority of the culture. What would you do? Modify the traditional codes to fit more exactly the spirit of the times? Or stand firm behind traditional morality?
4. You are a prominent politician who is seeking re-election and you have told your constituents that, if elected, you will not raise taxes, even though you secretly know that taxes must be raised in order to compensate for the coming year's budget deficit. Do you continue to lie to your constituents in hopes of getting elected and being able to make positive changes in your district, or do you come clean on your deception and hope that the people appreciate your honesty and elect you anyway?

DURING READING ACTIVITIES

A. PLOT MAP

While *Henry IV Part I* does not contain an inordinate number of characters, it can nevertheless be a daunting task for students to remember which characters belong to which faction and each character's motivations and desires. One assignment that aids in understanding the play is the plot map. This can be done in a variety of ways, although it is often most helpful if it is done as an entire class.

- After reading the first act, assign one student to be the secretary. The secretary stands at the chalkboard and begins by putting the name of one of the main characters in the middle of the board. (It's usually best to start with King Henry or Prince Hal). After the secretary puts the first name on the board, ask the class for other names of characters. When each character is called out, the secretary draws a line from the first character to the new character and writes the relationship, familial or otherwise, on the line. For example, if the center character is Prince Hal and the next character is Hotspur, the secretary can write: "enemy to Hal, son of Northumberland." Because this can get a bit out of hand if all characters are put on the board, students should include only main characters from the play's three worlds—King Henry's court, the tavern, and Hotspur's faction. This exercise helps students envision the play's complex interrelations and helps prepare them to read the rest of the play.
- Variations on this assignment include dividing the class into groups and having each group do its own plot map, or even making it an individual homework assignment. If journals become a prominent part of the during-reading activities, one journal assignment could be to have students construct their own plot map as they read, making diagrams and connections along the way so that, by the time they finish reading the play, they will have a comprehensive diagram of the play's characters and their relationships to one another.

B. THEMES

Henry IV Part I is a play that, for all its relatively streamlined plot, contains a rich mine of ideas and themes to engage students. Included under each heading are questions to help students explore that theme.

HONOR

This play poses many questions about the concept of honor, about its use from personal and political standpoints, and about whether such cultural codes should be unquestioningly adopted. Shakespeare offers a brilliant double perspective on honor with the characters of Falstaff and Hotspur. Falstaff, thief and drunkard that he is, understandably dismisses honor as both an antiquated and impractical concept. His rhetorical question-and-answer session on the subject of honor: "Who hath it? He that died a Wednesday" (5.1. 136) indicates to the reader that living one's life by antiquated or impractical social codes can only lead to premature death. One helpful exercise for students is to compare Falstaff's speech regarding honor (5.1.) with Hotspur's speech (1.3.) (199 – 206).

1. What do Hotspur's and Falstaff's attitudes towards honor reveal about each character?
2. What should the function of honor be in a culture?
3. Is Hotspur's view of honor more idealistic, less realistic?
4. Since he is a rebel and seeks to overthrow King Henry, can we believe what he says about honor?
5. Whose view of honor do you most closely identify with?
6. If Falstaff is correct, and the play's concluding battle would seem to bear this out, what is Shakespeare trying to tell us about the hazards of adopting uninterrogated modes of behavior?

LEADERSHIP

The entire Henriad offers a great variety of leaders, from the ineffective Richard II, to the Machiavellian Henry IV, to the rash Hotspur. In this play there are two types of political leaders, each faced with political and military challenges. Hotspur is often considered by critics to represent the more antiquated, chivalric sort of leader, one who believes in raw courage, desire for honor, and sheer will. Therefore, this play can be seen as an example of one kind of leadership/political system being replaced by another. Hotspur's concerns are with more personal concepts of honor and chivalry, concepts that require one to be bold, to believe absolutely in a cause, and to take less thought for practical matters. Note, for example, that Shakespeare has others reign in Hotspur in 4. 3. when he does not want to wait either for Vernon's cavalry to arrive or for Worcester's horses and men to rest. On the other hand, if anyone in this play is objective and politically self-aware, it is King Henry. Note, for example, his speech to the wayward Hal in 3. 2. in which Henry advises his son about how to gain the adoration of the people by seldom appearing before them and therefore becoming something to be wondered at. Henry, Shakespeare tells us, is a much more crafty and astute politician than is Hotspur.

1. Given that Henry's forces eventually carry the day, what is Shakespeare trying to tell us about what it takes to be a successful politician in the emerging early modern era?
2. What do we value in our political leaders today?
3. We often express frustration with our own leaders for not being more direct, for being too "political," but what kind of leader is truly most effective?
4. To what extent do we want leaders who are unfailingly honest? Who are naïve or unrealistic about the goals they set?
5. To what extent would we prefer someone who is craftier, subtler, and perhaps less honest?

FAMILY

This play has a great deal to say about how the idea of familial ties, a concept we would associate today more with the private, domestic sphere, is inextricable from the political realm. Note that both Henry's and Hotspur's sides are made up of men who often share familial relationships: Henry's main allies are his sons and his kinsman ("cousin") Westmoreland, and Hotspur counts his father and his uncle Worcester among his supporters. Because familial relationships at this time were as significant politically as they were domestically, it is important for students to understand what is at stake in this play as well as in the period as a whole. The fact that Henry is upset with Hal, for example, achieves a greater resonance if we remember that Hal is not simply a run-of-the-mill layabout son but is instead destined to ascend the throne of England. In this sense Henry can never really be just a father to Hal but will always be a combination of father and monarch, for even Hal is one of his subjects.

1. Reflect on your own familial situation and compare and contrast that dynamic with the families' in the play. How, for example, might Henry seem like or unlike your own fathers?
2. What role do deceased ancestors play in your concept of family?
3. How do you identify yourself as a member of your family? Through simply shared genes or physical traits? Or is it something more?
4. Research the importance of royal lineage, especially in European countries before the twenty-first century. The importance of ancestry, succession, and family trees is still important in Great Britain. Why might this be so? Why is the royal line still so important? How is that conception of family different from our own?

ORDER/DISORDER

This paradigm runs throughout the Henriad. The play opens with Henry's hope for a peace after a time of being "shaken" with "care." However, that hope is short-lived since by the fortieth line of the play, we hear word of conflict in the north. The order/disorder paradigm is a common one in Renaissance literature. Many of Shakespeare's plays, particularly the comedies, focus on trying to use humor, the supernatural, love, and a pastoral setting (what Northrop Frye called "the green world") in order to set things right in the world of the play. In *Henry IV Part I* the disorder is political, obviously, but it is also personal. Note how Hal is caught between two worlds, one comprised of the court, hierarchy and order, the other of the tavern, drunkenness and thievery. One could argue that Hal's dilemma is the essential human one: how does one negotiate between the worlds of responsibility and adulthood on one hand and social deviance and excess on the other? Is such a negotiation even possible? For most Renaissance authors, including Shakespeare, the answer was complex, but generally, the forces of disorder, in whatever form they appear in the plays, tend to ultimately work for good, or at least for cultural and personal equilibrium. In other words, they fulfill a vital cultural role. In this play the chief characters that foment disorder are Hotspur and Falstaff. It is telling, too, that Falstaff himself recognizes the fact that he represents a vital and essential force when he tells Hal, "banish plump Jack, and banish all the world!" (2.4. 479 - 80). The "world," Shakespeare tells us, cannot exist as we know it without the forces of both good and evil, order and disorder. Help students grasp the concept of order/disorder by having them address the following:

1. Reflect on various contemporary cultural practices and rituals, from dressing up on Halloween, to Great Britain's Boxing Day tradition of having the servants and masters trade places for a day. What is it about these practices that makes them still appeal to us?
2. Why do many of us enjoy dressing up as "someone else" for an evening? What functions does dressing up, disguising, or even just temporarily forgetting about our responsibilities perform for us?
3. Why do we still feel the need to "go crazy" at parties or on designated nights of celebration, such as New Year's Eve?

GROUP ACTIVITIES RELATED TO THEMES

- The day before students begin reading the play, divide the class into groups and assign each group a theme. As part of that night's homework assignment, have each student from each group write a one-page explanation of how that night's reading exemplified the particular theme they were assigned. Have them meet in their assigned groups for the first part of the class and compile a list of significant things they noticed in the play related to their assigned theme. Have each group share its list with the entire class. Continue this activity throughout the reading of the play, but regularly assign each group a different theme so that each student can eventually explore all of the play's main themes.
- Use the series of questions at the end of each theme listed above to jumpstart student discussions of the play. Have students pair up and assign each pair a question, making certain to require each pair to provide textual evidence to support their answer. Have each pair share their findings with the class.
- Have students generate their own themes. Small groups of students brainstorm for five minutes to come up with both a theme and discussion questions related to that theme. Use those questions to generate a class discussion. This activity will help students engage the play in a new way and give them confidence in their own interpretive abilities.

C. HISTORY AND/AS LITERATURE:

Before students read the play, have them read the passages from Holinshed's *Chronicles* that narrate the same action as Shakespeare's play does (the relevant excerpts are in the Signet Classics edition, pp. 121 ff.). Have them jot down the major facts and events from Holinshed and then, as they read the play, compare that to Shakespeare's version of events. An effective writing prompt/homework assignment is to ask students to reflect upon the differences between Holinshed's and Shakespeare's versions of events. Why, if Shakespeare wrote a "history" play, does he seem to take certain liberties with the facts? What might this reveal about the nature of history in general and Shakespeare's agenda as an author?

D. READING QUESTIONS

The following questions, divided by act, can generate discussions that help students better understand the play's major themes. The questions can be assigned as homework or used in small groups to generate discussion of the play. The groups can then share their conclusions with the entire class.

ACT 1

1. Read King Henry's opening speech. What are his major concerns? How have recent events (from ***Richard II***) shaped and informed those concerns and what are his immediate plans?
2. Why does Henry want to go to Jerusalem?
3. What are Henry's feelings about his son, Hal?
4. Describe Falstaff's character. What is he like? What does he seem to care about?
5. What trick do Hal and Poins plan to play on Falstaff?
6. What reasons does Hal give at the end of scene ii for spending his time in a tavern?
7. Why is King Henry upset with Hotspur?
8. What are Hotspur's feelings toward Henry?
9. What do Hotspur and his uncle plan to do about Henry's being in power?

ACT 2

1. What is Falstaff's reaction when Hal and Poins spring their ambush?
2. Describe the relationship between Hotspur and his wife.
3. What excuse does Falstaff give for running away from Poins and Hal? Do you believe him? Why or why not?
4. Why and how does Falstaff's manner of speaking change when he pretends to be King Henry?
5. What does Hal do to help Falstaff avoid the Sheriff's wrath?

ACT 3

1. What is the root of the conflict between Hotspur and Glendower?
2. Why is Hotspur dismissive of Glendower's powers?
3. What advice does Henry give Hal regarding how to behave as a monarch? What is Hal's response? How sincere is he?
4. What does Hal do with the money he and Poins took from Falstaff? What does it indicate about his character?
5. What responsibility does Hal charge Falstaff with at the end of the act?

ACT 4

1. Why can't Northumberland join his son Hotspur? What is Hotspur's reaction to the news that his father will not be joining him? What does his response reveal about his character?
2. How does Vernon describe Prince Hal? What does that description tell us about any change Hal may have undergone?
3. What do Falstaff's comments in scene ii regarding the men he has recruited reveal about his thoughts on war? How does he describe the men he has pressed into service to Hal and Westmoreland?
4. What are the reasons Hotspur gives for wanting to attack Henry earlier than previously planned? What is Vernon's response?

5. What offer does Sir Walter Blunt make to Hotspur on behalf of King Henry?
6. What is Hotspur's response to Blunt's offer?

ACT 5

1. How does Worcester defend his traitorous actions to Henry? How sound is his argument?
2. What is Falstaff's view of honor? To what extent do you agree with his statements?
3. Why do Worcester and Vernon decide not to tell Hotspur of Henry's offer of clemency?
4. What is Hotspur's opinion of Prince Hal?
5. Who does Douglas mistake Blunt for? Why was Blunt in disguise?
6. What is Hal's response when Henry asks him to leave the field of battle?
7. What feelings does Hal express for Hotspur after he slays him?
8. What are Falstaff's claims regarding his role in the death of Hotspur?

E. READING JOURNALS

A reading journal can help students engage with the play. Keeping such a journal allows students to record their thoughts and feelings about the play and to see how their understanding of the play develops over time. Following are suggestions for using journaling as a supplement to class discussion.

- **Personal Connections**—Have students make a journal entry in response to the following question: Which of the play's characters do you most relate to and why? Another assignment is to have them reflect on similarities/differences between the conflict involving King Henry and Prince Hal and their relationship with their own parents and asking them to reflect on their views regarding war/conflict and how the play does or does not exemplify those views.
- **Emotional Connections**—Have students reflect on a passage or speech that they found particularly moving. What did they feel when reading the speech? Why did the speech or passage move them? How does the language in the passage work to create that feeling in the reader/listener?
- **Political/Social Connections**—Have students consider the different political and military philosophies that are evident in the play and write a journal entry that examines the different leadership styles. Which one do they agree with more? Who would they be more likely to follow into battle, King Henry or Hotspur? Why? Another entry can be to suggest an alternative to war in the play. If they were King Henry or Hotspur, how would they think about compromising? Are such compromises possible? Ask them to reflect upon their own culture as well. Can war always be avoided? Should it always be?
- **Other Entries**—Require students to do one or more of the following:
  - Paraphrase a particularly difficult to understand passage and then write about what made the passage difficult to comprehend. Why was the language so hard to understand and how did paraphrasing the passage help you gain a greater understanding of that passage?
  - Choose a character that you dislike. Why do you dislike them? Do you think Shakespeare wanted you to dislike them? If yes, why? What was his goal in creating an unlikable character?
  - Choose a passage that you like and read it aloud. What changes about the way you experience the passage when you read it aloud? Does it help you to understand it more deeply? If yes, why and how? How does reading aloud help you to understand the character in question? When you hear yourself speaking his/her lines, do you feel what Shakespeare intended the character to be feeling at that moment in the play?
  - Another assignment is to have students exchange journals with a partner, read each other's entries, and discuss their various responses. Then ask the other person about why they chose the characters/issues to discuss that they did. Encourage them to continue the conversation outside of class in a less formal setting in order that they can understand how and why other people might have interpreted the play and its characters differently.

F. PERFORMANCE

An effective way to engage students in *Henry IV Part I* is to have them perform part of the play. This activity can be as simple or elaborate as you wish. The outline below provides a general guideline.

- Assign students to "performance groups," groups of students who will perform different scenes in the play. It often helps to assign as many specific tasks as possible while still allowing students creative freedom. These tasks may include:
- Assign students appropriate parts for the assigned scene. In addition to these roles, assign one student to be the director of the production and, depending upon how much time and effort you wish devoted to this assignment, have another student in charge of set design, and perhaps another in charge of costumes.
- Once these assignments are made, have each student keep a production journal, where they will record their thoughts about how they prepare for their role, from the difficulties of memorization to thoughts on how their character should move, act, speak, and be costumed. The director and various other stagehands should also keep journals and the complete set of journals should be turned in on the day of the performance.
- Have each student write a sketch/description of their character, including how they believe he/she should talk, dress, move and interact with other characters in the scene. Students should begin this assignment by analyzing the language of their character in the scene. How does the character sound? What does the character seem to want? What are his/her motivations and desires? How does the character use language in order to obtain those desires?
- Have the director examine different productions of the play on videotape/DVD to become acquainted with how the play has been staged previously. Notable versions include the 1979 BBC production directed by David Giles and the 1995 BBC production directed by John Caird. There is a third video that includes excerpts from the 1979, 1995, and a 1960 production in order to highlight different production histories. All of these videos are available at the website www.screenonline.org.uk.
- Be sure to allow students ample rehearsal time. If there is an auditorium or stage available, reserve time there for both rehearsal and performance. You may want to question students regularly about rehearsals, perhaps even having one of the students keep a written commentary on what worked and what didn't work each day.
- For the actual performances, have students write a short analysis of each of the scenes that they are not acting in. Have them note the different directing and acting choices that were made and compare it to their own production.
- Because performance assignments often make students nervous, it is a good idea to have a clear, simple grading rubric that emphasizes various quantifiable aspects of the production rather than acting ability. For example, you may emphasize innovation and originality in setting, lighting, and costume, as well as whether the overall presentation demonstrates a set of clear performance ideas. Was the performance organized? Coherent? Did the director have a vision that the actors then carried out? Did students through their acting demonstrate an understanding of the character each of them played?

G. LANGUAGE AND CHARACTER

As both a follow up to the pre-reading exercise involving Sonnet 18 and as yet another way to immerse students in the world of the play, it is important to focus on not only the function and uses of poetic language in general, but also, especially in a dramatic setting, the function of language in the construction of character. Following are suggestions to help students gain a more profound understanding of how Shakespeare's language constructs his characters.

- Have students compare different ways that characters speak, or even the same character at different times in the play. For example, have them compare this early speech by Hal:

> I have sounded the very bass string of humility. Sirrah, I am sworn brother to a leech of drawers and can call them all by their christen names, as Tom, Dick, and Francis. They take it already upon their salvation that, though I be but Prince of Wales, yet I am the king of courtesy, and tell me flatly I am no proud Jack like Falstaff, but a Corinthian, a lad of mettle, a good boy (by the Lord, so they call me!), and when I am King of England I shall command all the good lads in Eastcheap. They call drinking deep, dyeing scarlet; and when you breathe in your watering, they cry "hem!" and bid you play it off. (2. 4. 5 – 17)

With this speech of Hal's later in the play:

> Ill-weaved ambition, how much art thou shrunk!
> When that this body did contain a spirit,
> A kingdom for it was too small a bound;
> But now two paces of the vilest earth
> Is room enough. This earth that bears thee dead
> Bears not alive so stout a gentleman.
> If thou wert sensible of courtesy,
> I should not make so dear a show of zeal.
> But let my favors hide thy mangled face;
> And, even in thy behalf, I'll thank myself
> For doing these fair rites of tenderness. (5. 4. 87 – 97)

Ask students how Hal's language differs, how it marks the change he has undergone over the course of the play. Note that in the first excerpt he is speaking in and about the world of the tavern, of life, of Eastcheap and the tavern's patrons, and in the second one he is speaking words of praise over Hotspur after killing him on the field of battle in one of the play's final scenes. In the first excerpt, students will no doubt notice that he speaks prose, after the style of Falstaff, but also have students note the different sorts of rhythm, slang, and pacing in the first versus the second. How does Hal sound in the second excerpt? What's different about the way he expresses himself that goes beyond the prose/verse divide? How and why, at this point in the play, does his language sound more "serious"? More sober? What does this reflect about his character?

- Metaphor, simile, and other figurative language: The fact that Shakespeare is one of the most gifted poets in the language means that students of Shakespeare should be able to read and analyze his poetry rather than simply "translating" it into modern English. One of the best ways to help students understand Shakespeare's figurative language is to use classroom time helping them understand the hows and whys of that language. Take the following passage, for example:

> ***Falstaff.*** Marry, then, sweet wag, when thou art king, let not us that are squires of the night's body be called thieves of the day's beauty: let us be Diana's foresters, gentlemen of the shade, minions of the moon; and let men say we be men of good government, being governed, as the sea is, by our noble and chaste mistress the moon, under whose countenance we steal. (1.2. 23 -29)

One might begin by asking students about why Falstaff uses so many references to night, such as: "night's body," "gentleman of the shade," "minions of the moon," etc. The fact that he specifically states that thieves do their work in the night ("under whose countenance we steal") indicates that his descriptions of the night are influenced by the knowledge of the time of day when thieves ply their trade, but also have students note the other complexities. What does it mean, for example, that Falstaff connects thieves to the sea, that is, under the moon's influence? Because of the moon's effects, the sea is in a constant state of change, not to be relied upon. Could Falstaff be unconsciously connecting the instability of the sea with the flexible moral character of the thief?

Other passages that demonstrate the effects of figurative language follow:

> ***Prince Henry.*** So, when this loose behavior I throw off
> And pay the debt I never promised,
> By how much better than my word I am,
> By so much shall I falsify men's hopes;
> And like bright metal on a sullen ground,
> My reformation, glittering o'er my fault,
> Shall show more goodly and attract more eyes
> Than that which hath no foil to set it off.
> I'll so offend, to make offence a skill;
> Redeeming time when men think least I will.
> (1.2. 212 – 21)

> ***Earl of Worcester***. Peace, cousin, say no more;
> And now I will unclasp a secret book,
> And to your quick-conceiving discontents

I'll read you matter deep and dangerous,
As full of peril and adventurous spirit
As to o'er-walk a current roaring loud
On the unsteadfast footing of a spear. (1.3. 185 – 91)

Lady Percy. Thy spirit within thee hath been so at war
And thus hath so bestirr'd thee in thy sleep,
That beads of sweat have stood upon thy brow
Like bubbles in a late-disturbèd stream;
And in thy face strange motions have appeared,
Such as we see when men restrain their breath
On some great sudden hest. (2.3. 57 – 63)

Falstaff. 'Sblood, you starveling, you eel-skin, you dried neat's tongue, you bull's pizzle, you stock-fish—O for breath to utter what is like thee!—you tailor's yard, you sheath, you bowcase; you vile standing tuck! (2. 4. 244 – 48)

Hotspur. O, then the earth shook to see the heavens on fire,
And not in fear of your nativity.
Diseased nature oftentimes breaks forth
In strange eruptions; oft the teeming earth
Is with a kind of colic pinched and vexed
By the imprisoning of unruly wind
Within her womb, which, for enlargement striving,
Shakes the old beldame earth and topples down
Steeples and mossgrown towers. At your birth
Our grandam earth, having this distemp'rature,
In passion shook. (3. 1. 24 – 34)

King Henry IV. So when he had occasion to be seen,
He was but as the cuckoo is in June,
Heard, not regarded—seen, but with such eyes
As, sick and blunted with community,
Afford no extraordinary gaze,
Such as is bent on sunlike majesty
When it shines seldom in admiring eyes;
But rather drowsed and hung their eyelids down,
Slept in his face and rend'red such aspect
As cloudy men use to their adversaries,
Being with his presence glutted, gorged, and full. (3. 2. 74 – 84)

Vernon. I saw young Harry, with his beaver on,
His cushes on his thighs, gallantly armed
Rise from the ground like feathered Mercury,
And vaulted with such ease into his seat
As if an angel dropped down from the clouds,
To turn and wind a fiery Pegasus
And witch the world with noble horsemanship. (4. 1. 103 – 09)

King Henry IV. You have deceived our trust
And made us doff our easy robes of peace,
To crush our old limbs in ungentle steel.
This is not well, my lord; this is not well.
What say you to it? Will you again unknit
This curlish knot of all-abhorrèd war,
And move in that obedient orb again
Where you did give a fair and natural light,
And be no more an exhaled meteor,
A prodigy of fear and a portent
Of broachèd mischief to the unborn times? (5. 1. 11 – 21)

Worcester. You took occasion to be quickly wooed
To gripe the general sway into your hand;
Forgot your oath to us at Doncaster;
And, being fed by us, you used us so
As that ungentle gull, the cuckoo's bird,
Useth the sparrow—did oppress our nest;
Grew by our feeding to so great a bulk
That even our love durst not come near your sight
For fear of swallowing; but with nimble wing
We were enforced for safety sake to fly
Out of your sight and raise this present head; (5. 1. 56 – 66)

OTHER ACTIVITIES USING THE QUOTATIONS ABOVE:

- **Reading Aloud—**Students may become more familiar and comfortable with Shakespeare's language by reading passages from the play aloud. Assign each student one of the above passages to recite in character, requiring them to memorize the speech and to reflect upon what the particular character might be thinking or feeling while speaking. Have them give the recitation in front of class and require the other students to judge the performance. Would they have recited the passage the same way? Did the reading of the passage reflect their own sense of how and what the character in question might have been feeling? To help students further prepare for the recitation, obtain a recording or video of the speech in question and have the student study how the actor says the lines in question. Make certain each student is at least roughly familiar with various rhetorical effects, such as emphasis, the dramatic pause, etc.
- **Scansion—**Another way to help students understand the power of the written and spoken word is to help them discover how the more technical aspects of verse help lend Shakespeare's words their power. One might, for instance, have a short lesson on meter, putting a sample quote from the play on a blackboard or overhead and showing students how to scan the lines of verse. Once students have a rudimentary understanding of scansion, have an in-class activity where each individual student is assigned a passage to scan, making sure that three or four students are assigned the same passage. After they have scanned the passage, have students gather in groups according to which passage they scanned and compare their results with one another. How and why did each student scan the passage a bit differently? Such an activity will help them begin to pay more attention to the rhythm of Shakespeare's language, to become better listeners and more effective readers of poetry.
- **Character—**Assign each student one of the above passages and ask them the following questions regarding the speaker:
  1. What thoughts/feelings is the character expressing in this passage?
  2. How do you know what they are thinking/feeling?
  3. Read the assigned passage aloud. How does reading it aloud change or enlarge your understanding of the character?
  4. What metaphors/similes does the character use? What do those examples of figurative language reveal about the character's state of mind?
  5. What major theme(s) does the passage in question seem to touch on?

  After students answer these questions individually, have them share their findings with the class. It may also be helpful to have students who were assigned the same passage compare notes and discuss their different interpretations of the character/passage in question.
- **Character Sketch—**Another way to help students understand characters and their motivations is to encourage them to think visually. Normally, the phrase "character sketch" refers to a written summation of a literary character's traits. This activity, however, requires students to actually draw a picture of a character from the play. Provide the following instructions to students, along with poster board and colored markers:
  - From the play, choose a character that interests you.
  - Jot down some notes about his/her physical appearance as you imagine it. What might they look like? What color clothes would they dress in? What would the features of their face look like?

- After brainstorming about the character's appearance, use a piece of poster board and markers to draw the character as described in your notes.
- After drawing the character, reflect on the choices you made. Why did the character strike you as appearing this way? Why and how did you envision their face the way you drew it, the color and type of clothing they are wearing? What is it about the play's text that gave you these impressions?

Have students share their drawings with their peers and discuss either in groups or with the entire class their answers to the questions posed above.

POST READING ACTIVITIES

A. REFLECTIONS

After finishing the play, have students reflect on how their view of the characters and of Shakespeare in general have changed and/or expanded. Some possible activities are:

- Ask students to write or discuss their views of a particular character. How did that view change as the play progressed? What did they learn about how and why any drama requires its characters to undergo change?
- Have students choose their favorite character and explain their choice. What about the character was compelling? How and why did they relate to that character? Did they see any part of themselves in him/her?
- Require students to write or give an oral presentation on how the play reflected their own life. What themes or events or actions did they see in the play that connected with their own experiences or the lives of others, such as contemporary politicians, actors or characters in literature? What did the play teach them or reveal to them about themselves or others? How is it possible that a four-hundred year old play can do that? This is a wonderful way to help them think about the enduring nature of Shakespeare in particular and literature in general.
- Have them re-visit one of the themes listed in the "During Reading" section. Ask them what have they learned about how Shakespeare develops and underscores certain themes by having his characters act a certain way.
- Ask students to re-read the battlefield scene where Hal kills Hotspur (5. 4.). Why does Hal speak kindly of his sworn enemy? What does the play teach us about chivalry and military courtesy? About the rules of war? How and why are they different in our day and age?
- Have students reflect on the nature of war as it is presented in this play. Review the main characters' speeches about war and discuss their different perspectives. Falstaff, for instance, has a much different view of the events than does Hotspur. What seems to be Shakespeare's position on war? Is it inevitable? Is it a sad, but necessary catalyst for social change?
- Related to the previous subject, because this play is dominated by military motifs, it does not have very compelling female characters (as opposed to, say, *King Lear*). How are women represented in this play? Have students focus on the bantering between Hotspur and his wife. How does Hotspur really feel about his wife? What does this indicate about the role of women in the world of the play?
- Have students return to the true/false questions in the pre-reading activities and answer the questions again. Have them compare their former answers with the latter ones. What answers changed? Why? Such an exercise might be particularly useful as a group activity. Each smaller group could compare answers, discuss why they think those answers changed and then share their findings with the entire class.

B. FURTHER READING

- If time permits, have students read *Henry IV Part II* and perhaps parts of *Henry V*. How does the character of Hal continue to develop? Have students particularly examine the famous speech in 5. 5. of *Henry IV Part II* where Hal, as King Henry V, banishes Falstaff. What does this indicate about

the role of a monarch? What is King Henry V saying farewell to when he dismisses Falstaff?

- Have students consult a biography of Henry V. (H.F. Hutchinson's 1967 biography is a good place to start) Have them compare the more comprehensive and accurate biography with the "facts" of Shakespeare's plays. Does the more historically accurate portrait of Prince Hal diminish or alter your impression of him from the plays? Return to the history and/as literature question from the pre-reading exercises. How have the plays shaped your impression of English history? How do literature and history work with/against each other in the Henriad?

C. USING OTHER RESOURCES IN THE *SIGNET CLASSICS* EDITION OF *HENRY IV PART I*

- Require students to consult two essays in the Signet Classics edition of *Henry IV Part I*: the excerpt from Michael Goldman's *Shakespeare and the Energy of Drama* and the excerpt from Coppelia Kahn's *Man's Estate: Masculine Identity in Shakespeare*. Ask them to write a short reflection on how Kahn's and Goldman's view of Falstaff differs from or is similar to their own. What is the student's final impression of Falstaff? What function does he ultimately end up serving in the play?
- Require students to read *The Famous Victories of Henry the Fifth*, reprinted in its entirety in the appendix of the Signet Classics edition of *Henry IV Part I*. Ask students to compare some of the main characters (King Henry, Prince Hal, John Oldcastle/Falstaff) to the same characters in Shakespeare's *Henry IV Part I*. How are they different? What has Shakespeare done to the characters in adapting them for his own artistic purposes? What do the changes Shakespeare made reveal about his artistic goals? Students can answer these questions as a homework assignment or as individuals or groups in class.
- Have students become familiar with the bibliographies in the *Suggested References* section. After becoming familiar with the titles listed, have them compile their own list of resources not found in the bibliography. This can be done through library research or the internet, and will help students both develop research skills and have their own list of works to consult in order to conduct further research or to simply become more familiar with and prepared readers of Shakespeare.

BIBLIOGRAPHY

SHAKESPEARE'S LIFE AND WORLD

Life in Elizabethan England
http://renaissance.dm.net/compendium/home.html
An informative and useful site for obtaining information about the Elizabethan period in general, including such topics as inheritance laws, Elizabethan family life, finances, and even what Londoners of Shakespeare's time ate.

The Diary of John Manningham of the Middle Temple, 1602 – 1603
(Hanover, The University of New England Press, 1976)
Valuable source of information for what it was like to be a citizen in London at the end of Elizabeth's reign.

Modern History Sourcebook: William Harrison (1534-1593)
Description Of Elizabethan England, 1577 **(from Holinshed's *Chronicles*)**
http://www.fordham.edu/halsall/mod/1577harrison-england.html
A terrific and fascinating web page featuring a contemporary description of Elizabethan England from 1577 by William Harrison.

The Elizabethan World Picture, by E.M.W. Tillyard (Vintage, 1959)
A classic and useful source that discusses Elizabethan ideas of order, Nature, and the Great Chain of Being.

The Official British Royal Site on the House of Lancaster
http://www.royal.gov.uk/output/Page51.asp
Site includes links to short biographies of each king in the Lancaster line, as well as a complete family tree. It also offers a few portraits that can be studied and/or downloaded.

The About.com website
http://experts.about.com/e/h/he/Henry_V_of_England.htm
Offers a fairly comprehensive biography of Henry V and provides links to other prominent figures in Henry's life and Lancasterian politics.

BBC History Website
http://www.bbc.co.uk/history/british/middle_ages/henry_v_01.shtml
A fascinating article on the BBC website that offers a different interpretation of Henry V's life and reign written by the historian Felipe Fernandez-Armesto. The page also offers a many links to other sites including a timeline of British history and interactive pages featuring a history of weaponry and a timeline of British monarchs.

House of Lancaster Coins
http://www.sortore.com/coins/lancaster/lancaster.html
Interesting site focusing on the coins issued during the reigns of Henry IV, V, and VI. Also contains pictures of the various monarchs and a chronological catalogue of the coins issued during their reigns.

The Official Battle of Shrewsbury site
http://www.battleofshrewsbury.org/
A comprehensive and well-researched site that features photographs of battle re-enactments as well as a detailed account of the battle itself, including the people and factions involved in the battle.

GENERAL SOURCES ON THE PLAY AND SHAKESPEARE

Mr. William Shakespeare and the Internet
http://shakespeare.palomar.edu/
A comprehensive site including timelines, a bit of theatre history, and links to other sites.

The Complete Works of Shakespeare
http://the-tech.mit.edu/Shakespeare/
MIT's comprehensive site of Shakespeare's complete works.

Research Resources
http://ise.uvic.ca/Annex/ShakSites9.html
A list of internet sources for finding more information on Shakespeare and his plays.

Guide to Shakespeare
http://search.eb.com/shakespeare/index2.html
The Encyclopedia Britannica site, focusing especially on the history of the Globe Theater.

Shakespeare at Swanton
http://cla.calpoly.edu/~smarx/Shakespeare/shakeswanton/shwanton.html
An interesting performance site featuring video clips of student performances at Cal Poly.

Essays in History
http://etext.lib.virginia.edu/journals/EH/EH36/browner1.html
Excellent article on the seedy side of Southwark, where Shakespeare and his associates spent a good deal of their time.

Rennaissance: The Elizabethan World
http://renaissance.dm.net/heraldry/index.html
Information on Elizabethan heraldry.

Some suggestions for using the above websites as follow-up research are:

- Visit the MIT website of Shakespeare's complete works. Skim a few of his other plays to find common themes among different works. What issues does Shakespeare seem concerned with as an artist? What concerns/issues appear in more than one play?
- Visit the Elizabethan Heraldry website. Design your own coat of arms based on the designs and color combinations available on the site.
- Read the article on Southwark. Extrapolate from the article what it must have been like to be an actor and playwright during the Elizabethan era. What pressures or presuppositions would people have made about Shakespeare and his contemporaries? How is the artist/performer treated differently today?

OTHER WORKS DEALING WITH WAR/COMING OF AGE

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Crane, Stephen. *The Red Badge of Courage.* NY: D. Appleton, 1896.

Homer. *The Odyssey.*

Maugham, W. Somerset. *The Razor's Edge, A Novel.* NY: Doubleday, 1944.

McCullers, Carson. *The Member of the Wedding.* Boston: Houghton Mifflin, 1946.

Remarque, Erich Maria. *All Quiet on the Western Front.* Boston: Little, Brown, 1929.

Trumbo, Dalton. *When Johnny Comes Marching Home.* Boston: Small, Maynard, c. 1919.

Twain, Mark. *Adventures of Huckleberry Finn.* NY: Harper, 1931.

PROFESSIONAL RESOURCES

Allmand, Christopher. *Henry V*. Berkeley: The University of California Press, 1992.

Shakespeare, William. *The Riverside Shakespeare*, *2nd edition.* Boston: Houghton Mifflin Company, 1997.

ABOUT THE AUTHOR OF THIS GUIDE

Gary Ettari, Assistant Professor of Literature and Language at the University of North Carolina at Asheville, teaches Shakespeare, Renaissance Literature, Humanities and Creative Writing. His academic interests include the relationship between anatomy and aesthetics in the early modern period and investigating the pedagogical uses of poetic meter.

ABOUT THE EDITORS OF THIS GUIDE

James E. McGlinn, Professor of Education at the University of North Carolina at Asheville, teaches methods of teaching and reading courses. He has taught high school English, and his research interests currently focus on motivating and increasing the reading achievement of students in middle and high school.

W. Geiger Ellis, Professor Emeritus, University of Georgia, received his A.B. and M.Ed. degrees from the University of North Carolina (Chapel Hill) and his Ed.D. from the University of Virginia. His teaching focused on adolescent literature, having introduced the first courses on the subject at both the University of Virginia and the University of Georgia. He developed and edited *The ALAN Review.*

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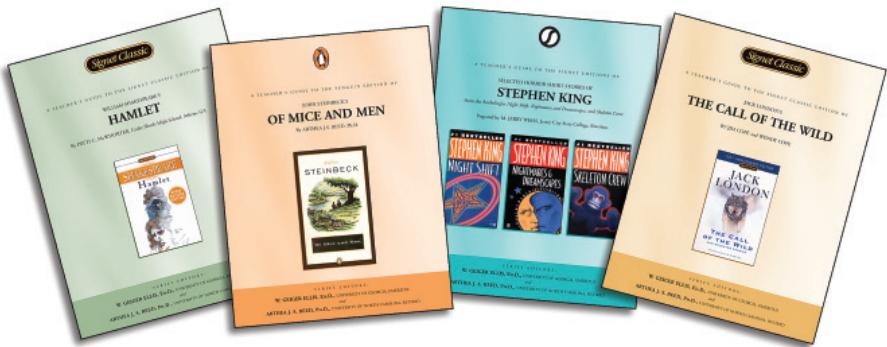
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